

Focal Point

Baltimore Camera Club

Baltimore Camera Club is the Oldest Photographic Society in the USA (Incorporated 1884)



Say What? © Harry Bosk (2nd place—Novice Color Print, March's Themed Competition: People)

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Editor's Corner

Thanks to Suku Balachandran, Norman Barker, Jim Eichelman, Irv Freedman, Bob Hanson, Lewis Katz, Steven Oney, Gordon Risk, Amalie Rothschild, and Jeffrey Wolk for their contributions to this issue.



Your Friendly Neighborhood
Focal Point Editor:
Diane Bovenkamp

In *The Best Camera Is...*, Jim Eichelman discusses the merits of using the iPhone 5. Lewis Katz reminisces about *A Journey Back in Time*, sparked by a club visit by Amalie Rothschild, and his article is immediately followed by *In Their Words* advice from Amalie. Norman Barker also gives five thought-provoking responses to the five *In Their Words* questions. Gordon Risk talks about the *Rollei 35*, a full frame 35mm compact camera that was sold between 1966 and 1981. I give a brief introduction to the Club Field Trip To The National Gallery of Art in D.C.,

accompanied by photos from trip attendees Suku Balachandran, Irv Freedman, Steven Oney, and Jeffrey Wolk. In the *e-Zone*, Bob Hanson lets us know about an interesting gallery of images by Australian photographer, Bill Gekas, where his daughter is frequently posed in re-creations of famous works of art. As usual, the information in the *Member News*, *Opportunities*, and *Words of Wisdom* sections were from Steven Oney's "Weekly Updates" (including contributions he's received from a number of club members).

This issue's editorial image is in the spirit of Jim's words of wisdom: the best camera is the one that you have with you. Taken at the Conservatory in Druid Hill Park.

Please send your submissions for the next newsletter by April 20th:
dbovenkamp@yahoo.com



The Path Forward © Diane Bovenkamp

2012-2013 BCC Leadership

Officers (Board):

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Focal Point Editor:

Diane Bovenkamp

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The Best Camera Is... By Jim Eichelman



Jim Eichelman
© Diane Bovenkamp

I think we all know the answer to this one—the camera you have with you. With today's technology, it is easier than ever to have a camera with you. Advances in technology have made it possible to capture amazing images with incredibly small cameras. There have been a number of winning images taken with cell phone cameras.

There are millions of images captured daily with the cameras built into our cell phones. As some of you may know, I was late to the party, having just received an iPhone 5 as a gift for Christmas. I delayed my decision mainly due to the fairly high initial cost (even with an available upgrade) and the addition of a data plan to my monthly cell bill.

However one of the attractions was the great camera in the iPhone 5 and the convenience it provides. Not only do you get the camera, but there are many ways to quickly and easily process and post your images. A side benefit are the diversions from what you are doing to get into "photo mode" even if only for a minute or two. Also, there is the chance to capture images that would otherwise be missed since the camera is with you. The following are a few images that I have captured so far.

Image 1: There are many days I have been driving along early in the morning or late in the afternoon and the tall, tassel-topped grasses have caught my eye due to strong backlighting. This image was made one Saturday morning heading into the office. I pulled into the parking lot and the sun had just broken over top of the building creating the great backlighting. As I took a couple images trying to get the effect I wanted, I knelt down which helped to create the flare - an effect which I liked. A few days later the landscaping crew cut the grasses down.



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The Best Camera Is... (continued) By Jim Eichelman



Image 2: My wife and I were fortunate enough to get some Ravens games this year. Through some friends we had tickets which we knew were way up in the upper deck. Since we were going to be so far up, I did not bother bringing my DSLR. What I did not realize was the great view we were going to have of the skyline as the sun was beginning to set. In this particular image I also caught some of the fireworks (literally) during player introductions.

three months of 2013. A ton of hours for year-end at work and the family getting ready for our daughter's wedding last week. I was able to break away for a little bit and stopped at a local park. As I was heading back to the car after a short stroll down one of the paths, the afternoon sun hit these benches made from fallen trees. The benches and related shadows



created some nice diagonal patterns. Some work in Snapseed to enhance the contrast and deepen the blacks made this grab shot somewhat dramatic.



Image 4: Speaking of the wedding. Another photography cliché—"a picture is worth a thousand words." I just happened by late in the reception when the photographer grabbed Rachel and had her pose on the steps for a couple quick shots.

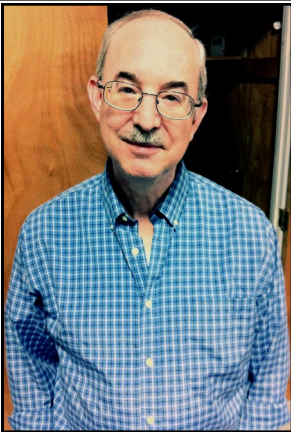
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A Journey Back in Time By Lewis Katz



Lewis Katz
© Diane Bovenkamp

I was born in New York City in January 1954. I attended a high school in Manhattan located at First Avenue and 14th Street from 1968 to 1971. Why is this relevant? Well the Fillmore East, the Mecca of rock and roll on the East coast, was located on Second Avenue at 6th Street. I have many fond memories, which is quite amazing actually, of attending concerts at the Fillmore East. Performers included Joe Cocker, the Grateful Dead, Crosby Stills Nash and Young and the Allman Brothers.

Amalie Rothschild was attending the NYU film school, which was located right next door to the Fillmore, during the same years. Using contacts she had – friends that created and worked the amazing light shows – she obtained a backstage pass to all of the Fillmore shows. Amalie proceeded to photograph and document all of the shows that she attended. Many of these incredible images are included in her book “Live at the Fillmore East – A Photographic Memoir” published by Thunder’s Mouth Press.

We were lucky enough to have Amalie give us a personal presentation of her work during one of our program nights. Club members were treated to amazing images of Janis Joplin singing with Tina Turner, Laura Nyro, Neil Young, Frank Zappa, Jimi Hendrix and many, many more. Amalie shot with her trusty Nikons on good old black and white film! She developed a personal style utilizing multiple exposures and collage techniques. The Fillmore East closed in June 1971 after a very successful 3 year run with Bill Graham at the helm. Amalie went on to shoot at Woodstock, the Isle of Wight and shows such as the Rolling Stones at Madison Square Garden.

It was indeed a special night for me as I once again basked in the glow of the Fillmore. Amalie will be returning to the club on June 6th to present one of her films about a protégé of Ansel Adams.

The location of the image is Second Avenue at 8th Street. It was taken about 10 years ago while walking around the old neighborhood. I remember passing these phones when I was on my way to the Fillmore to buy tickets for the next show! I plan to see if they are still there next time I am in the greatest city in the world.



Love Saves The Day © Lewis Katz

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In Their Words: Amalie Rothschild



© Amalie Rothschild

Editor's note: For more information about Amalie's work as a photographer and filmmaker: www.amalierothschild.com/

What was your very first camera?

A Kodak Brownie when I was 8 in 1953. My first professional camera was a Pentax 35mm SLR w/50mm lens which I got in 1963.

What do you consider essential gear to take on a shoot, particularly if you need to travel light?

The basics, your camera and a good lens, or two, depending on where you're going and what you're expecting. In the old days of film, I only used prime lenses and carried a big bag with two bodies, one for color and one for B&W, and a complement of 7 lenses, 24mm, 35mm, 50mm, 85mm, 135mm, 200mm, 300mm. Today I use a digital body with a big zoom, the Sony Nex-7 with the Sony E-mount 18-200mm which is the equivalent of from 24mm to 300mm in the old

days. Sometimes, but less and less often, I schlep a tripod and a separate flash unit. But if I'm out doing street photography, I only have my camera and lens. I mostly do natural, available light work. If you're doing studio work, it's a different story.

What person, place, or thing inspired you to become a photographer?

No simple answer. I started taking pictures as a child, and grew up surrounded by art and visual imagery. From earliest childhood my mother taught me to see, to observe the world around me carefully, to look before I asked questions. My father was always taking family and travel photographs including 8mm Kodachrome movies from before the time I was born. The first professional photographer whose work I remember making a real impression on me was Wynn Bullock. I bought a small paperback monograph of his at a museum shop, maybe when I was 14. However, I always thought I would be a painter and then a filmmaker, all the while taking photographs wherever I went. My first serious assignment was when, as Art Editor of my high school yearbook, I started taking the photographs I saw I needed because I wasn't getting them from the "official" photographer. I didn't begin to think of myself as a "photographer" until I was in film school, and it was a companion to my filmmaking. But probably, the person who had the most influence on my starting to learn the craft, take it seriously, and get into the technical aspects including printing and the darkroom would be Harry Callahan, my first photography teacher at Rhode Island School of Design in 1964.

Which 3 people, living or dead, would you like to have for dinner and conversation?

Henri Cartier-Bresson, Richard Feynman, Madame Curie

What is one piece of advice you would like to offer to others on following their bliss in photography?

Don't ever let other people tell you "no" and stop you from following your heart and doing what you want to do. To accomplish anything in life you need to have two things—a dream, and the obsession and determination to make it come true. This holds true for all fields, not just photography. Without a dream and the initiative to work on it, nothing will happen, unless, of course, you are unbelievably lucky. But even luck will only get you so far. There is a great saying, "Luck favors the prepared mind." Being in the right place at the right time won't mean a thing if you aren't prepared to be able to see the opportunity and take advantage of it. All success is about 10% to 15% inspiration and 85% to 90% perspiration—not my original thought, but oh so true.

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Club Field Trip To The National Gallery of Art in D.C.

By Diane Bovenkamp (Plus Photos By Suku Balachandran, Irv Freedman, Steven Oney, Jeffrey Wolk)

On Saturday, March 16th, a group of members went on a field trip to D.C. to see the exhibit *Faking It: Manipulated Photography before Photoshop* at the National Gallery of Art (www.nga.gov/exhibitions/faking.shtm). I recommend that you visit this inspirational and educational exhibit, if you can (open February 17–May 5, 2013). For this club trip, we met at Greenbelt and took the subway to the Archives/Navy station. I brought along my husband, and son (who is now unofficially known as the club's "youngest member"). The group took photos at the National Gallery and along the route from the museum, to *Chinatown Garden* on H Street for lunch, and beyond. I've put together a collection of selected photos from those sent to me by attendees. The photos are labeled copyright of their respective owners. Can you tell if Photoshop was used on any of these images?



Lunch In Chinatown © Jeffrey Wolk



© Jeffrey Wolk



Chinatown Garden Fish © Suku Balachandran



End of Fish © Suku Balachandran



© Jeffrey Wolk

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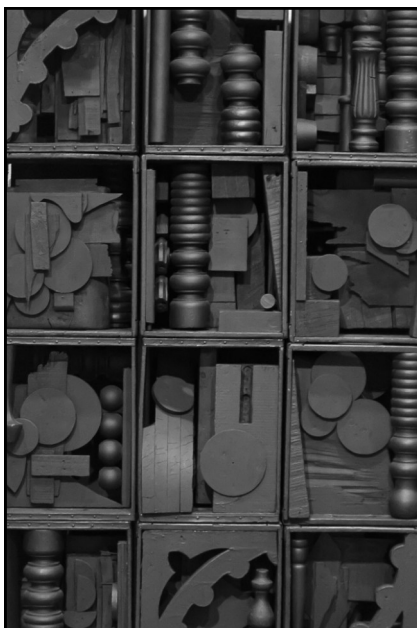
Club Field Trip To The National Gallery of Art in Washington, D.C. (continued...)



Tree © Steven Oney



Bear © Steven Oney



© Jeffrey Wolk



© Jeffrey Wolk



Flowers On Dining Room Table © Steven Oney

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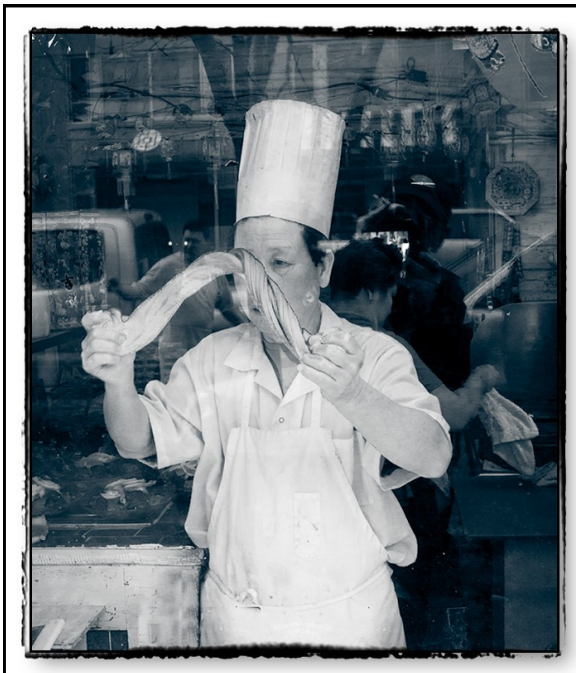
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Club Field Trip To The National Gallery of Art in Washington, D.C. (continued...)



Irv Freedman
CharmCityArts.com



© Irv Freedman



© Jeffrey Wolk

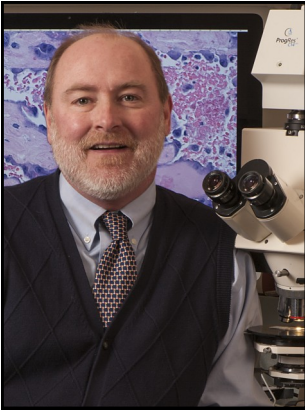
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In Their Words: Norman Barker



Norman Barker

Editor's Note: Norman Barker, Associate Professor of Pathology and Art as Applied to Medicine, and Director, Pathology Photography And Graphics Arts at Johns Hopkins School of Medicine, gave a presentation on March 14, titled "So You Want To Publish a Photo Book." He surveyed the field with visual examples of how changing technology has radically affected traditional publishing models (including iPads, e-books, self-publishing, etc.). His recent book cover is on the next page. For more information about Norm's department: www.hopkinsmedicine.org/medart/nbarker2.htm.

What was your very first camera?

I started out with a Nikkormat EL with a 55mm macro lens in 1974. I picked up photography in high school and was seduced by the black and white image that came up in the developing tray. Since almost everything has gone digital, I must say I don't miss the chemistry end of it. After running large cine E-6 processors for 25 years and all kinds of other large automated processors, I don't miss all the ruined clothes and the contact dermatitis from all that nasty chemistry. I guess it's a trade off, now sitting

in front of a computer all the time and one carpal tunnel surgery under my belt and just waiting to do the other, oh well.... every profession has its occupational hazards.

What do you consider essential gear to take on a shoot, particularly if you need to travel light?

I can remember many years ago a very senior photographer told me that the only difference between a professional and an amateur was the use of a tripod. After doing years of large format work this habit has certainly stuck with me. It's especially true today with these high-end 36 megapixel cameras. If you want to get the maximum out of the CMOS chip, you need a steady platform in which to work.

In my personal work I try to travel as light as possible, I use carbon fiber tripods and have several sizes and usually a small backpack. There is an old equation that says "the more you carry, the less you travel." Which is a good mantra to live by but not always practical. I did a couple of seasons of archeological site photography in Luxor Egypt with a colleague and you can't imagine the amount of equipment two photographers carried, a complete studio etc., etc. Lots of fun traveling through airports, post 911.

I always admired the 19th century photographers like Timothy O'Sullivan and Francis Frith because traveling light was not an option. O'Sullivan had a horse drawn wagon that served as darkroom and sleeping quarters and Frith had outfitted a boat and a wagon for his travels across the Middle East. When considering the Wet-Collodian process and large format glass plates it's amazing to me that these large glass plates survived the journey. Keeping in mind, the plate had to be coated with the light-sensitive emulsion and exposed and developed while still wet, an amazing achievement in itself.

I use a Nikon 800E and a D700 as a back-up body. It depends on the assignment, but many years of schlepping heavy photographic equipment has taught me to put wheels on it and roll on. I often travel with small Elinchrom studio lights and umbrellas and soft boxes along with usually 2 or 3 lenses. I use a 24-70 mm and a 70-200 mm and a 1.7 teleconverter, which will cover most situations. When out in the field doing close-up, I use a Nikkor 105 mm macro with ED glass, which is a superior optic for macro work. For strobes I use the SB-R200 wireless remote speedlights that are fantastic for field use, and surprisingly lightweight. The old adage "Less is More" certainly applies, keep it simple.

What person, place, or thing inspired you to become a photographer?

While I was in High School I was able to take college courses and wound up taking Botany. I love plants and gardening and with my new Nikon and macro lens it had opened a whole new world. I learned very early that

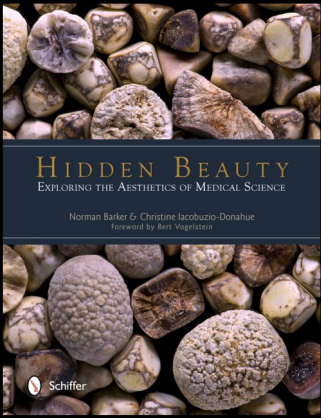
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In Their Words: Norm Barker (continued...)



if you want to make successful photographs (especially in science), you have to study your subject and know it very well. So instead of taking a picture of something, you are making a picture about something, telling a story, communicating an idea!

After being in higher education for more than 35 years, I think we can all relate to that one teacher that really had an influence on the paths we follow. Mine was a high school science teacher who encouraged me and shared techniques of densitometry and the zone system, and showed me how to use a large format camera. I was hooked...I went to the Maryland Institute part time and became a photography and sculpture major. I remember at the time in the mid 70s, it was very popular to take all these blurry photographs, but I just could not understand and subscribe to that aesthetic. When I graduated, I knew I wanted to teach photography, but could not afford to attend graduate school at the time. I was always interested in science

and got a position at Johns Hopkins School of Medicine as a medical photography trainee and one of the benefits was free tuition for graduate education. The job did not pay well at the time, and it was all part of paying your dues, but the benefits were great.

Which 3 people, living or dead, would you like to have for dinner and conversation?

The first, without a doubt would be Thomas Jefferson, a true polymath and genius. Over the years, I have studied many of his writings and his inventions and am amazed at his thought process. Can you imagine having dinner with Jefferson at Monticello and discussing and tasting fine wine, which he was passionate about, and then taking a tour of the gardens and see what vegetables he was experimenting with during the current growing season. Two subjects that are close to my own heart.

The second would be one of my photographic heroes, William Henry Fox Talbot—inventor of the positive-negative process. He could speak five languages, translate Hieroglyphics, was a fellow of the Royal Society, and was published in Chemistry, Botany, Astronomy, and Natural Sciences. Several years ago, I had the opportunity to go to his estate—Lacock Abbey in England—for a behind the scenes tour from the curator of his original photogenic drawings and cameras. WOW. The house, grounds, and small village of Lacock remain unchanged, and you can walk by the places where he made so many of his early iconic images.

The third would be Edward Weston. Over the years, I have read his Daybooks several times, describing the trials and tribulations of an artist very concerned about the written word, as well as his beautiful, unique 8"x10" contact prints. It's ironic that in his Daybooks, he always writes about his concern for making money, and deciding between eating and buying film. Nowadays, his prints sell for tens of thousands of dollars. Can you imagine eating dinner at Weston's simple home, Wildcat Hill in Carmel, and afterwards viewing his latest work over drinks, as he would often do with guests? Maybe even spend the night and leave early in the morning on a field trip with Edward to photograph his beloved Point Lobos. Oh well, one can dream.

Ask me this same question next week and I might come up with three entirely different people.

What is one piece of advice you would like to offer to others on following their bliss in photography?

Don't get carried away with equipment, and keep it simple. Dumb Photographers make dumb pictures! Have as many outside influences as possible—painting, theater, books, art, poetry, etc. The more influence you have, the richer your life will be. Also, if you plan on making a living in photography, business and accounting skills are essential. It's all about being creative, but also running a business and marketing that creativity. One of the most essential skills that one can possess is being a life long learner, where new educational challenges keep your mind sharp and your body young.

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Latest Competition Results

By The Projection and Image Upload Committee:

**Sukumar
Balachandran**



**Jim
Eichelman**



**Jim
Voeglein**



**Jeffrey
Wolk**



March 2013

Themed Print Competition—People (3/7):

Novice Monochrome Print

- 1st—Richard Caplan—Shoemaker
- 2nd—Joan Saba—Shoeshine Boys
- 3rd—Jim Eichelman—Train Station Time Warp
- 4th—Richard Caplan—Alone in Paris
- 5th—Mike Navarre—Dignity
- HM—Kaye Flamm—Warped

Novice Color Print

- 1st—Frank Bien—Roadside Attraction
- 2nd—Harry Bosk—Say What?
- 3rd—Jon Meyer—Rainy Morning Stroll
- 4th—Jon Meyer—Got the Flu
- 5th—Mike Navarre—Occupy Drummers
- HM—Norm Ringel—Exuberance

Unlimited Monochrome Print

- 1st—Steven Oney—Amish Boy
- 2nd—Jon Meyer—Damn the Storm Let's Fish
- 3rd—Steve Oney—Waterman
- 4th—Chuck Robinson—City Sleeper
- 5th—Rebecca Rothey—Multi Tasking While Basking
- HM—Don Vetter—Freestyle BMX

Unlimited Color Prints

- 1st—Don Vetter—Waiting to Couple the Steam Engine
- 2nd—Don Vetter—Fisherman on the Gunpowder
- 3rd—Rebecca Rothey—A Great Dad
- 4th—Joan Saba—The Tango
- 5th—Roger Miller—Dave - 13 1/2
- HM—Kay Muldoon-Ibrahim—Delighted Tourists Get Their Shot

Open Digital Competition (3/21):

Novice Digital

- 1st—Steven Oney—Father & Son
- 2nd—Lew Karchin—Frozen in Time
- 3rd—Jim Voeglein—Elekala Falls
- 4th—Lew Karchin—Surfer Dude
- 5th—Jim Voeglein—White Blossom
- HM—Richard Caplan—Three Friends

Unlimited Digital

Not enough images qualified for the placement round to obtain HM designation, though there were a total of 14 images in the competition.

- 1st—Suku Balachandran—Lotus Lattice
- 2nd—Joan Saba—Yellow Sari
- 3rd—Joan Saba—Monks on the Move
- 4th—Suku Balachandran—Sun Catchers
- 5th—Roger Miller—Wave

HM=Honorable Mention; Header Photo Credits: Images of Jim Eichelman & Jim Voeglein are © Diane Bovenkamp; Images of Sukumar Balachandran & Jeffrey Wolk were self-submitted.

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Latest Competition Results

March 2013 (Themed Print—People)



Amish Boy © Steven Oney
1st—Unlimited Monochrome Print



Shoemaker © Richard Caplan
1st—Novice Monochrome Print



Waiting to Couple the Steam Engine
© Don Vetter
1st—Unlimited Color Print



Roadside Attraction © Frank Bien
1st—Novice Color Print

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Latest Competition Results

March 2013 (Digital)



Father & Son © Steve Oney
1st—Novice Digital



Lotus Lattice © Suku Balachandran
1st—Unlimited Digital Image

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Collector's Corner *Rollei 35 by Gordon Risk*



Gordon Risk
© 2012 Diane Bovenakmp

The Rollei 35 is a high quality full frame 35mm compact camera that was on the market from 1966 through 1981, and is still appreciated by collectors and users today. Various models of the Rollei 35 were produced, but the most sought-after are the models where the shutter speed and aperture rings are on the front of the camera, on either side of the lens. (See Image 1) Five models were produced starting with the basic Rollei 35, an all metal construction with a coupled CDS meter with a set needle read-out on top. Rollei-Compur shutter 2-500, plus B, black or chrome. Early models were made in Germany, later in Singapore.



Image 1 © Gordon Risk

Lenses were either Sonnars f2.8 40mm or Tessars f3.5 40mm, so a model marked Rollei 35 S, has a Sonnar lens and a 35 T has a Tessar.

Later models were the Rollei 35 TE with the Tessar lens and a LED meter read out and the Rollei 35 SE with the sonnar 40mm lens and LED read out.

All have collapsible lenses and the trick is to cock the shutter before pressing the button on the top plate to retract the lens, so, when buying one, be aware of this as many may have been forced, therefore damaging the camera. Another odd feature is that the flash shoe is on the bottom of the camera, as is the rewind lever. (See Image 2)

The early German-made models are the most desirable, but the Singapore models were made to the same high standard as the German ones.

My black Rollei 35 S is a Singapore model produced from 1974-1980 with the 40mm f2.8 Sonnar. (See Image 3) Collectable models were produced with gold plating and brown lizard leather. Other models were the silver model and the platinum edition.



Image 2 © Gordon Risk



Image 3 © Gordon Risk

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Member News

A Guest Post from **Arthur Ransome** on John Barclay's Blog
<http://johnbarclayphotography.com/2013/03/12/a-guest-post-from-arthur-ransome/>

Richard M. Caplan has a 40 image exhibition at Cosi Restaurant, 9177 Reisterstown Road, Owings Mills, MD, 21117
<http://caphoto.ifp3.com/>

Arthur Ransome—"Stop, Look, Listen and See" - Arthur Ransome Photography Fine Art Black and White Photography Blog
<http://aransomephoto.com/blog/2013/03/17/stop-look-listen-and-see/>

Kay Muldoon-Ibrahim—Exhibition, "Photographs of Chile from the 1960's" April 5 - 25, Elkton Station, 107 Railroad Avenue, Elkton, MD 21921 410-392-3366 <http://www.cecil.edu/About-Us/Locations-and-Hours/Pages/Elkton-Station.aspx> Opening reception is 5-8 p.m. on April 5th. Artist will talk at 6 p.m., and there will be a performance by The Core Ensemble, a celebration of three Latin-American women. Admission is free.



© Kay Muldoon-Ibrahim

Roger Miller had an article printed in The Baltimore Business Journal (February 22, 2013), titled "2 1/2 minutes with Roger Miller" (www.bizjournals.com/baltimore/print-edition/2013/02/22/2-12-minutes-with-roger-miller.html). As a great juxtaposition, he also had an article written about him in BBJ on November 9, 1986 (he has placed a copy of this article on his facebook account: www.facebook.com/media/set/?set=a.474857915901055.123072.159187807468069&type=1).



© BBJ

© Harry Bosk

Opportunities From Steve Oney's Weekly Updates

BCC Weather Cancellation Policy - When Baltimore County Schools are closed or close early we will not have the scheduled meeting. *If the meeting is cancelled, Steven Oney will try and send out an email if it is possible.*

Full Circle Gallery Juried Exhibition Featuring Baltimore Camera Club Members; Entry Deadline: March 20: If you would like to see the gallery prior to entering, you are invited to attend the opening of the next show on March 9th by James DuSel called "Echoes of Rome." Come join us for the reception Saturday, March 9th from 3-6pm! <http://fullcirclephoto.com/>

Spring Trip to New York City, May 31 to June 2, 2013: See Club Website for details - www.baltimorecameraclub.org/Club_trip_announcement.html Reservations need to be made by April 10th to ensure availability. Talk to Lewis if you have any questions.

Fall Club Trip to West Virginia - October 4 to 6: Save the date! Our fall trip will be October 4 to 6 to a new area in one of our favorite states - West Virginia. More details to follow!

The e-Zone From Bob Hanson

There are many excellent photographers in the world. There also are many excellent models in the world.

There are many excellent baseball pitchers in the game - on rare occasion, a pitcher has "it" and faces only 27 batters in a game; whatever "it" is, it is something special that rarely occurs and when it does, all watching know it. Awareness usually occurs around the fifth inning and tension grows until the end when all acknowledge that they have likely had a once-in-a-lifetime experience.

Consider now the unlikely occurrence of both the photographer and the model both have "it" descend upon them together during the same shoot. It is my opinion that the link presented is a record of just such an occurrence.

The model's use of tilt of the head, presentation of her eyes and shaping of her mouth are so subtly different in each pose as to be beyond description but her expression fits the scene perfectly and makes the scene. The model fits the scene and the scene fits the model - the awareness of this starts with the very first "batter" not waiting until the 5th inning.

The photographer's use of the lighting and his direction of the poses are his "it". Together they may have created that once-in-a-lifetime presentation. As you may notice, I greatly enjoyed the presentation - I hope you experience the same enjoyment as I did. <http://www.billgekas.com/p1014938437/slideshow>

Focal Point

Baltimore Camera Club

Baltimore Camera Club is the Oldest Photographic Society in the USA (Incorporated 1884)



Coming Attractions

April 2012

2012-2013	Event	Info
Thursday, April 4	Print Competition	Open; Judge: Susan Gould; 6:45pm to 7:45pm, Buzz will give a pre-meeting presentation on the "exposing to the right technique", and use of the various histograms available in digital imaging.
Thursday, April 11	Program	Photographer Roy Sparks who is "Mentor" for the Coastal Camera Club in Lewes Delaware will present "From Snapshots to ART." This will take the digital photographer from image capture to creating finished projects, including small thank you cards, wall murals, and matted framed prints.
Saturday, April 13 and Sunday, April 14	BCC's CAMERA SCHOOL and FIELD SHOOT	See Flyer in this issue for more information and the registration form
Thursday, April 18	Digital Competition	Open; Judges: Nathaniel Corn & Brittany Eby - www.balanceheadshots.com
Thursday, April 25	Program	Professional photographer Robert Creamer - www.creamerphoto.com who has developed one of the most creative and original scanning techniques will be addressing the club.

May 2012

2012-2013	Event	Info
Thursday, May 2	Print Competition	Judges: Roy Sparks, Martha West & Janet Desoto
Saturday, May 4	Full Circle Gallery Juried Exhibition Featuring Baltimore Camera Club Members	Show Dates: April 20 – June 1; Opening Reception: May 4 from 3:00 to 6:00 p. m.; Full Circle Ltd., 33 E 21st St., Baltimore, MD 21218; 410-528-1868; www.fullcirclephoto.com
Thursday, May 9	Digital Competition	Theme: Reflections Judge: To be determined
Thursday, May 16	Program	Member presenter Arthur Ransome will discuss techniques for converting images to black and white.
Saturday, May 18	Field Shoot	Mt. Vernon. Ira Kolman, who is a professional walking tour guide, will be leading a 2 hour historical/ photographic tour of Mt. Vernon. We will be meeting at 10AM at the seated lion in the west end of the park near the <u>Washington Monument, Baltimore</u> - Members Only. Please contact Lewis at basskatz@comcast.net so we have a sense of the size of the group.
Saturday, May 18	Year End Competition	
Thursday, May 23	Program	TBD
Thursday, May 30	Program - Club Elections	The club elections and member feedback
Friday, May 31 to Sunday, June 2	Club Spring Trip	To New York City, CLICK HERE for details

2013 Camera School and/or Field Shoot

Saturday April 13 and Sunday April 14, 2013

Two Camera Seminars Saturday and Field Workshop on Sunday Morning - Five Possible Combinations

Saturday, April 13 8:30 AM - 12:30 PM

Saturday, April 13 1:30 PM - 5:30 PM

Sunday, April 14 8:00 AM - 12:00 PM

**Composition and
Field Shooting -
Creative Decisions
for Making Better
Images**

**Exposure
Techniques
Explore the
Technical Side of
Photography**

**Image Processing
Various Skill Levels
and Software
Packages

Something for
everyone from
beginner to expert**



FIELD SHOOT

**Join our field
experts at a local
site and learn how
to shoot in the field
and create
powerful and
unique images**

The Baltimore Camera Club is proud to present our annual opportunity to expand your photographic knowledge and offer some great in-the-field techniques for creating and improving your image making.

Lunch will be provided

CLASSROOM LOCATION:

Mt. Washington United Methodist Church
5800 Cottonwood Avenue, Baltimore, MD 21209
Just off Falls Road / Free Parking /
Details on Website

FIELD LOCATION:

Cylburn Arboretum
www.cylburnassociation.org

Reserve your place (space is limited) by mailing your check payable to:

Baltimore Camera Club
c/o Mr. M. Boardman
6217 Northwood Drive
Baltimore, MD 21212

www.baltimorecameraclub.org

BALTIMORE CAMERA CLUB 2013 CAMERA SCHOOL - CAMERA SEMINARS AND FIELD WORKSHOP

Total Enclosed _____	Name _____
Address _____	City, State, Zip _____
Phone/Cell _____	e-mail _____

Check options for N (Non-Member) or M (Member) and enter total above

* Membership may be purchased with application which entitles student to Member rates

<input type="checkbox"/>	\$25/\$50	Baltimore Camera Club Membership * Remainder of 2013 Year/Full 2013 - 2014 Year	<input type="checkbox"/>	N \$45 M \$35	AM Camera School, Saturday 8:30 AM - 1:30 PM
<input type="checkbox"/>	N \$120 M \$100	All Three Sessions - AM and PM Camera School and Field Shoot, Saturday 8:30 AM - 5:30 PM and Sunday 8:00 AM - 12:00 PM	<input type="checkbox"/>	N \$45 M \$35	PM Camera School (Image Editing) Saturday 12:30 - 5:30
<input type="checkbox"/>	N \$75 M \$65	AM and PM Camera School, Saturday	<input type="checkbox"/>	N \$45 M \$35	Field Shoot, Sunday 8:00 AM - 12:00 PM

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Parting Shot



Warped © Kaye Flamm (HM—Novice Monochrome Print, Theme: People)



The Baltimore Camera Club is a Member Club of the
Photographic Society of America

www.psa-photo.org